

## Comparison of the Violin Course Curricula in Fine Arts High Schools in Terms of their General Objectives in 1990 and 2022

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### ABSTRACT

Curricula are the guidelines prepared to carry out education and training activities in accordance with their purposes. Teaching programs are prepared based on the goals of the school or educational institution, student needs, learning and teaching processes, course contents, learning materials, measurement and evaluation systems, teacher and student roles and relationships. The curriculum aims to develop students' knowledge, skills and abilities in a specific discipline by supporting their individual development. It can be said that education and training programs have a structure that changes and develops people's behaviors and thoughts in many ways. Students, teachers, and educational programs are among the most important elements that shape and guide the education system. Therefore, while creating the education program, it should be aimed to be focused on meeting the needs of the society as well as the views of students and teachers. Fine Arts High Schools are private schools that aim to provide students with artistic and cultural skills. They offer educational programs where students can develop their skills in art branches such as music, painting, dancing, and increase their artistic accumulation with art history, aesthetics and culture courses. This study aims to determine the differences in the individual instrument (Violin) course curriculum conducted in Fine Arts High Schools between 1990-2022. Relational screening pattern based on qualitative research model was used in the study and status determination and evaluation was performed. In the study, the relevant reports published in the Republic of Turkey Ministry of National Education and MoNE Journal of Communiqués were used to specify the main objectives and program objectives of the individual instrument (violin) course curricula of Fine Arts High Schools between 1990-2022. Document analysis, which is used in case studies, was used in the analysis of the data. When examining the violin curricula in fine arts high schools from their establishment to the present day, it becomes evident that there has been a continuous emphasis on the development of technical and theoretical knowledge, as well as repertoire building. As a result of the research, it is concluded that the violin lesson curriculum of 2022 covers the programs of previous years. Also in order to cultivate well-rounded musicians in fine arts high schools, it is crucial to develop an education plan that not only focuses on technical and theoretical aspects but also places a strong emphasis on enhancing musicality, interpretation, and music literacy. The results were collected under the relevant programs and suggestions were made for the field.

**Key words:** Fine Arts High School, Music Education, Violin Education, Individual Instrument Curriculum

### INTRODUCTION

Education is a holistic endeavor that encompasses the comprehensive exploration and guidance of all facets inherent to individuals. In this regard, an education program can be regarded as a pivotal instrument that facilitates the effective execution of this multifaceted action. According to Demirel (2007, p. 1), an education program;

- Consists of a list of topics,
- Consists of the course contents,
- Lists the teaching materials,

- Sequences the order of the lessons,
- Specifies the targeted behaviors,
- Specifies the topics to be taught inside and outside school, and
- Specifies everything planned by the school staff.

Based on this definition, we can define the education curriculum as a whole list of activities planned to achieve certain learning objectives.

Tutkun (2010, p. 996) stated that education programs should have a dynamism open to change in coordination with all developments and even beyond them. It also functions as

a tool applied to improve the human behaviors of educational programs in a way that will provide effectiveness in social, political and economic order (Özdemir, 2009, p. 127). Accordingly, it can be said that education programs have a structure that changes and develops people's behaviors and thoughts in many ways. Students, teachers, and educational programs are among the most important elements that shape and guide the education system. Therefore, while creating an education program, the focus should be on meeting the needs of the society as well as the views of students and teachers. The objectives and outcomes of the program determined to develop a successful education program should be determined on the basis of the requirements of its own society, business world, and global influences (Kalaycı, 2008, p. 179).

The curriculum is the guidelines prepared to carry out education and training activities in accordance with their purposes. Teaching programs aim to develop students' knowledge, skills and abilities in a specific discipline by supporting their individual development. These main objectives play a major role in the implementation process and evaluation phase of the curriculum, and they should be restructured by the curricula, program development and field experts who have problems in implementation by adhering to the theories and concepts (Albuz & Demirci, 2018, p. 88).

Fine Arts High Schools are private schools that aim to provide students with artistic and cultural skills. They offer educational programs where students can develop their skills in art branches such as music, painting, dance, and increase their artistic accumulation with art history, aesthetics and culture courses.

Fine arts high schools, which provide education in two branches, painting and music, have undertaken important tasks such as "...being well educated in the field of art, having an artist personality, equipped with professional knowledge and skills in the field, raising cultured individuals and preparing these individuals primarily for a higher education institution that is the continuation of the field of art in which they are educated" (Er, 2017, p. 1515 quoted from Albuz).

Vocational Art Education is aimed at those who choose, want to choose, are likely to choose or seem to choose as a profession a whole, a branch or branch of the art field, and aim to gain the artistic behaviors and accumulation required by the branch, branch, job or profession (Uçan, 2005, p. 32).

Since fine arts high schools were established, the curricula have changed at various times. At the same time, the general objectives of these programs, which are desired to be created in students, have also changed. According to the Anatolian Fine Arts High School Instruments course (violin) curriculum in 1997, by the end of the program, students are expected to develop the power of understanding, explaining, listening, creating through music, distinguish the differences and similarities between classical and folklore genres and Turkish music and Western music, have ideas and comments about the place of Turkish music in world music, improve musical sensitivity, thinking, interpretation and creation, understand that music is the only common language in the world, comprehend the basic concepts and

language of music, create a vocabulary of Turkish music and Universal music works related to violin, contribute to the socio-cultural development of Turkish society through music education, use time efficiently through music education, take responsibility alone and within the group through music education, gain disciplined working habits through music education, represent our country [Turkey] in national and international music events, develop national unity and awareness of togetherness through music, and understand Atatürk's views and thoughts on contemporary Turkish music (TTKB, 1997, p. 1).

According to the Anatolian Fine Arts High School Turkish and Western Music Instruments course (violin) curriculum in 2006, by the end of the program, students are expected to develop the power of understanding, explaining, listening and creativity through music, compare Turkish Music and Western Music with classical and folklore aspects, analyze the place of Turkish music in world music, gain the awareness that music is a common language in the world, contribute to the socio-cultural development of Turkish society through music education, create a repertoire of Turkish music and universal musical works related to violin, gain the habit of using time efficiently in their work, develop a sense of responsibility in individual and group work, represent our country [Turkey] in national and international music events, develop a sense of national unity and solidarity through music, and interpret Atatürk's views and thoughts on Contemporary Turkish Music (MEB, 2006, p. 11).

According to the Anatolian Fine Arts High School Instruments course (violin) curriculum in 2016, by the end of the program, students are expected to understand and practice basic behaviors and skills in violin playing, create a repertoire of Turkish music and universal musical works related to violin, gain the awareness of responsibility in ensuring technical and musical development in violin, gain the skills to express himself/herself through music in individual and group work, recognize the classical and folkloric characteristics of Turkish music and Western music, understand the place of violin in Turkish music and world music, gain the awareness that music is a common language in the world, gain the habit of using time efficiently in their work, and develop of responsibility in individual and group work (MEB, 2016, p. 4).

According to the Anatolian Fine Arts High School Instruments course (violin) curriculum in 2022, by the end of the program, students are expected to develop the power of understanding, explaining, listening and creativity through music, gain the awareness that music is a common language in the world, recognize the classical and folkloric characteristics of Turkish music and Western music, analyze the place of Turkish music in world music, understand and practice basic behaviors and skills in violin playing, gain the awareness of responsibility for technical and musical development in violin, gain the habit of using time efficiently in studies, gain skills to express themselves through music in individual and group work, develop a sense of responsibility in individual and group work, understand the place of violin in Turkish music and world music, create a repertoire of Turkish music

and universal musical works related to violin, represent our country [Turkey] in national and international music events, (MEB, 2022, p. 7).

It is important to prepare the content of the curriculum, which will be created especially in performance-based educational institutions such as fine arts high schools, with a multifaceted approach in order to educate qualified students. The curriculum to be prepared should include basic music topics such as music theory and music history, as well as technical and creative skills of students, as well as topics such as art literacy that will help students understand and develop the social, cultural and historical contexts of art.

As in general education, instrumental education is an applied field. Determining the goals in instrument training and changing certain behaviors and thoughts in line with the determined goals affect the quality of education. According to Ekici (2008, pp. 11-12), it was stated that it is impossible to affect quality in education unless behavior can be changed in line with the goals determined in education. In this context, this research aims.

- To determine the differences related to the general objectives of the curriculum of the individual instrument (violin) course conducted at Fine Arts High Schools between 1990-2023 and the learning areas intended to be taught to students.

## METHOD

### Study Model

This research is a study in which the relational screening pattern is used in the qualitative research model in which individual instrument (Violin) lesson curricula conducted in Fine Arts High Schools between 1990-2022 are examined. According to Yıldırım and Şimşek (2016),

Qualitative research can be defined as research in which qualitative data collection methods such as observation, interview and document analysis are used and a qualitative process is followed to reveal perceptions and events in a realistic and holistic way in the natural environment. (p. 41)

Relational screening design based on case study, one of the qualitative research methods, was used in the study. Karasar (2020) defined the screening model as “a research model that aims to determine a past or present situation as it exists” (p. 109). According to Karasar (2020), “relational screening models are research models that aim to determine the existence and/or degree of coexistence between two or more variables” (p. 114).

### Data Collection and Analysis

The research data consisted of instrument (violin) lesson curricula applied in fine arts high schools between 1990-2022. In this study, the data collection method was determined as document analysis. According to Yıldırım and Şimşek (2016), “document review includes the analysis of written materials containing information about the phenomenon or phenomena that are aimed to be investigated” (p. 189).

In the study, the relevant reports published in the Republic of Turkey Ministry of National Education and MoNE Journal of Communiqués were used to specify the main objectives and program objectives of the individual instrument (violin) course curricula of Fine Arts High Schools between 1990-2022.

Document analysis, which is used in case studies, was used in the analysis of the data. Document analysis includes the analysis of writing materials containing information about the phenomenon or phenomena that are aimed to be investigated (Yıldırım & Şimşek, 2016, p. 189). Based on this definition of document analysis, this method was preferred in the collection and analysis of data in this research.

## FINDINGS

In this part of the research, the findings of the data collected through document review regarding the sub-problems are included.

### Fine Arts and Sports High School Music Department Instrument Education (Violin) Course Curriculum

In Table 1, it is seen that the instrument (violin) course curriculum was changed 4 times between 1990-2022 in 1997, 2006, 2016 and 2022.

### Subjects in the Violin Lesson Preparation Class and 9<sup>th</sup> Grade Curriculum between 1990-2022

Characteristics of violin lesson preparatory class and 9<sup>th</sup> grade curriculum between 1990-2022 are shown in Table 2 with the sign (X).

As can be seen in Table 2, there are Human and Violin Playing, Physical and Behavioral Structure of Man, Physical Structure of Violin and Bow, Choosing A Violin and Bow Suitable for the Human Body, Posture and Grip in Violin Playing, Position and Coordination of Right and Left Hand in Violin Playing, Using Bow on the Strings, Sound Production on Strings and Violin, Bow Division and Bow Shapes in Violin Playing, Working with Various Bow Shapes, Positions and First Position on The Violin, First Position States: Finger States, Natural and First Position, Natural and First-Position Studies, Basic Bow Techniques in Violin, Legato Playing Technique, Detache Playing Technique, Scale-Etude- Piece

**Table 1.** Fine arts and sports high school music department instrument education (violin) course curriculum

Program	Year
Anatolian Fine Arts High School Music Department Instrument (Violin) 1,2,3 Course Curriculum	1997
Anatolian Fine Arts High School Turkish and Western Music Instruments Course (Violin) Curriculum	2006
Fine Arts High School Instrumental Education Violin Lesson Curriculum	2016
Fine Arts High School Instrumental Education Violin Lessons 9, 10, 11 and 12. Classes Curriculum	2022

**Table 2.** Characteristics of violin lesson preparatory class and 9<sup>th</sup> grade curriculum between 1990-2022

Topics	1997	2006	2016	2022
Historical Process of Violin				X
The Place of Violin in Turkish Music Culture				X
Choosing a violin and bow suitable for the human body	X			
Human and Violin Playing	X	X		
Violin and Bow Features	X	X		X
Basic Behaviors in Violin Playing/Readiness	X	X	X	X
Right- and Left-Hand Position in Violin Playing	X	X	X	X
Sound Production on Violin	X	X		X
Bow division and shapes on the violin	X	X	X	X
1 <sup>st</sup> position	X	X	X	X
Detachment technique	X	X	X	X
Legato technique	X	X	X	X
G Major Scale-Etude- Pieces	X	X	X	X
E Minor Scale-Etude-Pieces	X	X	X	X
Rast Maqam Scale- Etude-Pieces		X	X	X
F Major Scale- Etude-Pieces	X	X	X	X
D Minor Scale- Etude-Pieces	X	X	X	X
D Major Scale- Etude-Pieces	X	X	X	
B Minor Scale- Etude-Pieces	X	X	X	
A Major Scale- Etude-Pieces	X	X		
F sharp Minor Scale- Etude-Pieces	X	X		
Hüseyni Maqam Scale- Etude-Pieces	X	X	X	X
Karcıgar Maqam Scale-Etude-Pieces	X			
C Major Scale- Etude-Pieces	X	X	X	X
A minor Scale- Etude-Pieces	X	X	X	X
Renaissance Period		X		
In the first position, the place and importance of the repertoire.	X	X	X	X
Solo violin playing, development and repertoire	X			
Accompanying playing, development and repertoire	X			
Expansion of the 1 <sup>st</sup> position repertoire	X			

on Violin, G, D, A Major Scale-Etude- Piece, La, Mi, Si Hüseyni Maqam Scale-Etude- Piece, A Minor Scale-Etude- Piece, E Minor Scale-Etude- Piece, La Karcıgar Maqam Scale-Etude- Piece, F Major Scale-Etude- Piece, F Sharp Minor Scale-Etude- Piece, Sol Hüseyni Maqam Scale-Etude- Piece, G Major Scale-Etude- Piece, A Major Scale-Etude- Piece, B Minor Scale-Etude- Piece, La Hüseyni Maqam Scale-Etude- Piece, D Major Scale-Etude- Piece, A Minor Scale-Etude- Piece, In the First Position, The Place and Importance Of The Repertoire, Solo Violin Playing, Development and Repertoire, Accompanying Playing, Development and Repertoire, Expansion of the 1<sup>st</sup> Position Repertoire topics in the 1997 Instrument (violin) Lesson Preparation class curriculum.

The 9<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2006 are as follows; Human and Violin Playing, Violin, bow shape and selection, Posture in Violin Playing, Position and Coordination of Right and Left Hands in Violin

Playing, Use of violin bow on strings, Bow Splitting and Bow Shapes in Violin Playing, First Position, Legato and Detachment Playing Techniques, G, A, D, F and C Major Scale-Etude- Piece, E, B, F Sharp, D and A Minor Scale-Etude- Piece, Rast, Hüseyni Maqam Scale-Etude- Piece, Renaissance (Rebirth) Period, In the first position, the place and importance of the repertoire.

The 9<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2016 are as follows; Physical Properties of Violin and Bow, Basic Posture in Violin Playing, Right- and Left-Hand Position in Violin Playing, Use of violin bow on strings, First Position on the violin, Playing Techniques of Legato and Detachment, G, D, A, F and C Major Scale-Etude- Pieces, E, B, F Sharp, D and A Minor Scale-Etude- Pieces, Rast Maqam Scale-Etude- Pieces, Hüseyni Maqam Scale-Etude- Pieces, Tonal and Maqam repertoire.

The 9<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2022 are as follows; Historical Process of Violin, The



Place of Violin in Turkish Music Culture, Violin and Bow Features, Basic Behaviors in Violin Playing/Readiness, Right- and Left-Hand Position in Violin Playing, Sound Production on Violin, Bow Parts and Bow Shapes in Violin Playing, First Position, Legato and Detachment Playing Techniques, G, F and C Major Scale-Etude- Pieces, E, D and A Minor Scale-Etude- Pieces, Rast Maqam Scale-Etude- Pieces, Hüseynî Maqam Scale-Etude- Pieces, Tonal, Maqam and Popular Music Practice and Repertoire in 1<sup>st</sup> position.

As can be seen in Table 2, among the topics in the violin lesson preparation class/9<sup>th</sup> grade curriculum between 1990-2022, the Historical Process of Violin and the Place of Violin in Turkish Music Culture are only included in the violin lesson curriculum of 2022, the subject of series studies and works in the Choosing a violin and bow suitable for the human body, Karcıgar Maqam Scale-Etude-Pieces, Solo violin playing, development and repertoire, Accompanying playing, development and repertoire and Expansion of the 1<sup>st</sup> position repertoire are only included in the violin lesson curriculum of 1997, and the Renaissance period is only included in the violin lesson curriculum of 2006.

#### **Subjects in the Violin Lesson 10<sup>th</sup> Grade Curriculum between 1990-2022**

The characteristics of the 10<sup>th</sup> grade curriculum of the violin lesson between 1990-2022 are shown in Table 3.

The 10<sup>th</sup> grade topics of the Violin Lesson Curriculum of 1997 are as follows; Playing notes and sounds on all strings in position II, Ability to perform permanent works in the position II, Ability to detect ways to change position, Ability to carry out transitional studies between I. position and II. Position, Ability to play the B Flat Major scale in 2 octaves with different bow shapes by staying in the 2<sup>nd</sup> position, Ability to apply bow techniques learned in Major scale of B flat, Ability to play the G minor scale in 2 octaves with different bow shapes in positions I and II, Ability to apply bow techniques learned in the G minor scale, Understanding the characteristics of the Martele technique, Playing with Martele technique, Understanding the characteristics of the Staccato technique, Playing with Staccato technique, To be able to reinforce the learned Detache, Legato, Martele and Staccato techniques by playing them together with the help of scale, To be able to reinforce the learned Detache, Legato, Martele and Staccato techniques by playing them together with the help of etudes, Recognizing period characteristics in violin music, To be able to comprehend the effects of religious and non-religious music on violin music periods, Recognizing Baroque period works written for violin, Ability to play Baroque period works written for the violin, Ability to play the E Flat Major scale in 1 octave with different bow shapes in 1<sup>st</sup> position, Ability to apply bow techniques learned in E Flat major sequence, Ability to play the C minor scale in 2 octaves with different bow shapes in positions I and II, Ability to apply bow techniques learned in the C minor scale.

The 10<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2006 are as follows; Playing double chord on the violin,

Change of nuance in violin playing, Tempo change in violin playing, Permanent and transitional exercise in the second position, Kürdi Maqam Scale-Etude- Piece, B flat Major Scale-Etude- Piece, Nihavent Maqam Scale-Etude- Piece, E flat Major Scale-Etude- Piece, C Minor Scale-Etude- Piece, Martele and Staccato Playing Techniques, Baroque Period, In the 2<sup>nd</sup> position, the place and importance of the repertoire.

The 10<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2016 are as follows; Playing double chord on the violin, Nuance terms in violin playing, Tempo terms in violin playing, 2<sup>nd</sup> position in violin, B Flat Major Scale-Etude- Pieces, G Minor Scale-Etude- Pieces, Nihavent Maqam Scale-Etude- Pieces, Muhayyerkürdi Maqam Scale-Etude- Pieces, Martele and Staccato Playing Techniques on the Violin, Baroque Period, Tonal and Maqam repertoire.

The 10<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2022 are as follows; Playing double stop on the violin, Nuance terms in violin playing, Tempo terms in violin playing, Narrative terms in violin playing, 3<sup>rd</sup> position, Martele Playing Technique, Staccato Playing Technique, Mixed Bow Techniques, D Major Scale-Etude- Pieces, B Minor Scale-Etude- Pieces, B Flat Major Scale-Etude- Pieces, G Minor Scale-Etude- Pieces, Nihavend Maqam Scale-Etude- Pieces, Muhayyer-Kürdi Maqam Scale-Etude- Pieces, Renaissance and Baroque Period, Accompanying Play, Tonal, Maqam and Popular Music Practice and Repertoire in 1<sup>st</sup> and 3<sup>rd</sup> position.

As can be seen in Table 3, the expression terms in playing the violin from the achievements in the violin lesson 10<sup>th</sup> grade curriculum between 1990-2022, Scale-Etude- Pieces in D Major, B minor, Renaissance Period and Accompanying Play topics are only included in the violin lesson curriculum for 2022. The acquisition of an understanding of the effects of religious and non-religious music on violin music periods is only found in the 1997 violin lesson curriculum.

#### **Subjects in the Violin Lesson 11<sup>th</sup> Grade Curriculum between 1990-2022**

The characteristics of the 11<sup>th</sup> grade curriculum of the violin lesson between 1990-2022 are shown in Table 4.

The 11<sup>th</sup> grade topics of the Violin Lesson Curriculum of 1997 are as follows; Ability to play notes and sounds on all strings in position III, Ability to perform permanent works in position III, Being able to exhibit correct behaviors when moving from position I to position III, Ability to carry out transitional studies from position I to position III, Ability to play the E Major scale in 2 octaves with different bow types in 1<sup>st</sup> and 4<sup>th</sup> positions, Ability to apply bow techniques learned in E Major scale, Ability to play the C sharp minor scale in 2 octaves with different bow types in positions I and II, Ability to apply the bow techniques learned in the C sharp minor scale, Ability to apply ornamental playing styles on the violin, Ability to apply ornamental playing techniques in works and etudes with violin, Understanding the features of pizzicato technique in violin, Ability to apply the pizzicato technique on the violin, Understanding the characteristics of the flageolet technique in violin, To be able to apply the flageolet technique correctly in works and etudes, Recognizing

**Table 3.** Characteristics of violin lesson 10<sup>th</sup> grade curriculum between 1990-2022

Topics	1997	2006	2016	2022
Double-stops playing		X	X	X
Tempo terms in violin playing.		X	X	X
Nuance terms in violin playing.		X	X	X
Narrative Terms in Violin Playing				X
2 <sup>nd</sup> position	X	X	X	
3 <sup>rd</sup> position				X
Martele technique	X	X	X	X
Staccato technique	X	X	X	X
Mixed Bow technique	X			X
D Major Scale- Etude-Pieces				X
B Minor Scale- Etude-Pieces				X
B flat Major Scale- Etude-Pieces	X		X	X
G Minor Scale- Etude-Pieces	X		X	X
E flat Major Scale- Etude-Pieces	X	X		
C minor Scale- Etude-Pieces	X	X		
Kürdi Maqam Scale- Etude-Pieces				
Nihâvend Maqam Scale- Etude-Pieces		X	X	X
Muhayyer-Kürdi Maqam Scale- Etude-Pieces			X	X
Recognizing period characteristics in violin music.	X			
To be able to comprehend the effects of religious and non-religious music on violin music periods.	X			
Baroque Period		X	X	
Renaissance and Baroque Period				X
Accompanying Play				X
In the 2 <sup>nd</sup> position, the place and importance of the repertoire.	X	X		
Tonal, Maqam and Popular Music Practice and Repertoire in 1 <sup>st</sup> and 3 <sup>rd</sup> position.			X	X

the concerto form, Being able to play a piece suitable for his/her level written in concerto form, Recognizing the sonata form, Being able to play a work suitable for his/her level written in sonata form with a violin (TTKB, 1997, p. 10).

The 11<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2006 are as follows; Determining Bow Shapes in Violin Playing, Permanent and Transitional Exercise in The Third Position, E Major Scale-Etude- Piece, C Sharp Minor Scale-Etude- Piece, Hicaz Maqam Scale-Etude- Piece, Nikriz Maqam Scale-Etude- Piece, Karcıgar Maqam Scale-Etude- Piece, Ornament Playing Styles on Violin, Right Hand Pizzicato Playing Technique on The Violin, Flageolet Playing Technique on Violin, Classical Period in Violin Music, Sonata Form in Classical Violin Music, Concerto Form in Classical Violin Music, In The 3<sup>rd</sup> Position, The Place and Importance of the Repertoire, In The Third Position Is the Expansion of the Repertoire and Accompanying Play.

The 11<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2016 are as follows; 3<sup>rd</sup> Position in Violin, E Flat Major Scale-Etude- Pieces, C Minor Scale-Etude- Pieces, Hicaz Maqam Scale-Etude- Pieces, Nikriz Maqam Scale-Etude- Pieces, Karcıgar Maqam Scale-Etude- Pieces, Ornament forms in Violin, Classical Period, Sonata and Concerto Form in Violin Music, Tonal and Maqam Repertoire.

The 11<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2022 are as follows; Types of Ornaments, Vibrato Playing Technique, Pizzicato Playing Technique, 2<sup>nd</sup> Position, A Major Scale-Etude- Pieces, F Sharp Minor Scale-Etude- Pieces, E Flat Major Scale-Etude- Pieces, C Minor Scale-Etude- Pieces, Hicaz Maqam Scale-Etude- Pieces, Nikriz Maqam Scale-Etude- Pieces, Karcıgar Maqam Scale-Etude- Pieces, Classical Period, Sonata and Concerto Form in Violin Music, Chord and Double-Stop Playing, Accompanying Playing, Tonal, Maqam and Popular Music Practice and Repertoire in 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> position.

As can be seen in Table 4, among the achievements in the 11<sup>th</sup> grade curriculum of the violin lesson between 1990-2022, the subjects of Vibrato Playing Technique, A Major Scale-Etude- Pieces, F Sharp Minor Scale-Etude- Pieces, Chord and Double Voice Playing are only included in the violin lesson curriculum of 2022.

#### **Subjects in the Violin Lesson 12<sup>th</sup> Grade Curriculum between 1990-2022**

The characteristics of the 12<sup>th</sup> grade curriculum of the violin lesson between 1990-2022 are shown in Table 5.

The 12<sup>th</sup> grade topics of the Violin Lesson Curriculum of 1997 are as follows; Ability to play the A flat major scale

**Table 4.** Characteristics of violin lesson 11<sup>th</sup> grade curriculum between 1990-2022

Topics	1997	2006	2016	2022
Types of Ornaments	X	X	X	X
Vibrato Technique				X
Pizzicato Technique	X	X		X
Flageolet Technique	X	X		
2 <sup>nd</sup> position				X
3 <sup>rd</sup> position	X		X	
A Major Scale- Etude-Pieces				X
F Sharp Minor Scale- Etude-Pieces				X
E Major Scale- Etude-Pieces	X	X		
C Sharp Scale- Etude-Pieces	X	X		
E Flat Minor Scale- Etude-Pieces			X	X
C minor Scale- Etude-Pieces			X	X
Hicaz Maqam Scale- Etude-Pieces		X	X	X
Nikriz Maqam Scale- Etude-Pieces		XX	X	X
Karcıgar Maqam Scale- Etude-Pieces			X	X
Classical Period		X	X	X
Sonata and Concerto Form in Violin Music	X	X	X	X
Chord and Double-Stop Playing				X
Accompanying Play		X		X
Tonal, Maqam and Popular Music Practice and Repertoire in 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> position.		X	X	X

**Table 5.** Characteristics of violin lesson 12<sup>th</sup> grade curriculum between 1990-2022

Topics	1997	2006	2016	2022
Flageolet Technique				X
Tonality- Producing Qualified Sound				X
Duate		X		
4 <sup>th</sup> position	X	X	X	X
Spiccato Technique	X	X	X	X
E Major Scale- Etude-Pieces			X	X
C Sharp Minor Scale- Etude-Pieces				X
A Flat Major Scale- Etude-Pieces	X	X		X
F Minor Scale- Etude-Pieces	X	X		X
Segâh Maqam Scale- Etude-Pieces		X	X	X
Hüzzam Maqam Scale- Etude-Pieces		X	X	X
Sabâ Maqam Scale- Etude-Pieces		X	X	X
Romantic and Contemporary Period	X	X	X	X
Accompanying Play				X
Tonal, Maqam & Popular Music Practice & Repertoire in 1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> & 4 <sup>th</sup> position		X	X	X

in 2 octaves with different bow types in 1<sup>st</sup> and 4<sup>th</sup> positions, Ability to apply bow techniques learned in La flat major scale, Ability to play the F minor scale in 2 octaves with different bow types in positions II and IV, Ability to apply bow techniques learned in F minor scale, Ability to play notes and sounds on all strings in position IV, Ability to perform permanent works in the IV position, Being able to exhibit correct behaviors when moving from position I to position IV, Ability to carry out transitional studies between 1<sup>st</sup> position

and 4<sup>th</sup> positions, Understanding the characteristics of the Spiccato technique in violin, Playing with Spiccato technique, To be able to reinforce the learned Detache, Legato, Staccato and Spiccato techniques by playing them together with the help of scale, To be able to reinforce the learned Detache, Legato, Staccato and Spiccato techniques by playing them together with the help of etudes, Understanding the characteristics of the Romantic Period, Being able to play a work suitable for the level of the Romantic Period, Understanding

the characteristics of contemporary Turkish music, Being able to play a work suitable for his/her level from contemporary Turkish music works (TTKB, 1997, p. 17).

The 12<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2006 are as follows; Finger Number Writing in Violin Playing, Permanent and Transitional Exercise in the 4<sup>th</sup> Position, A Flat Major Scale-Etude- Piece, F Minor Scale-Etude- Piece, Segah Maqam Scale-Etude- Piece, Hüzam Maqam Scale-Etude- Piece, Saba Maqam Scale-Etude- Piece, Spiccato Playing Technique on Violin, Romantic and Contemporary Periods, In The 3<sup>rd</sup> Position, the Place and Importance of The Repertoire, In The 4<sup>th</sup> Position Is the Expansion of the Repertoire and Accompanying Play.

The 12<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2016 are as follows; 4<sup>th</sup> Position in Violin, E Major Scale-Etude- Pieces, Segâh Maqam Scale-Etude- Pieces, Hüzam Maqam Scale-Etude- Pieces, Saba Maqam Scale-Etude- Pieces, Spiccato playing technique on violin, Romantic and Contemporary Period, Tonal and Maqam Repertoire.

The 12<sup>th</sup> grade topics of the Violin Lesson Curriculum of 2022 are as follows; Flageolet Technique, Tonality- Producing Qualified Sound, 4<sup>th</sup> Position, Spiccato Playing Technique, E Major Scale-Etude- Pieces, C Sharp Minor Scale-Etude- Pieces, A Flat Major Scale-Etude- Pieces, F Minor Scale-Etude- Pieces, Segâh Maqam Scale-Etude- Pieces, Hüzam Maqam Scale-Etude- Pieces, Sabâ Maqam Scale-Etude- Pieces, Romantic and Contemporary Period, Accompanying Playing, Tonal, Maqam and Popular Music Practice and Repertoire in 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> position.

As can be seen in Table 5, among the achievements in the 12<sup>th</sup> grade curriculum of the violin lesson between 1990-2022, Flageolet playing technique, Scale-Etude- Pieces in the tone of C sharp minor, tonality and accompanying playing subjects are only included in the violin lesson curriculum of 2022. The subject of finger number writing (duate) is not included in the programs other than the 2006 violin lesson curriculum.

## DISCUSSION AND CONCLUSION

It is seen that the items of understanding, explaining, listening, developing the power to create through music, comprehending the differences of Turkish music and universal music, creating a repository of Turkish music and universal music works related to violin, representing our country in national and international music activities, developing a sense of responsibility in individual and group work, comprehending the place of violin in Turkish music and world music are included in all programs, but the article "Understanding and interpreting Atatürk's views and thoughts on contemporary Turkish music", which is included in the general objectives of the 1997 and 2006 violin lesson curriculum, is not included in the 2016 and 2022 programs. Also, it is concluded that the violin lesson curriculum of 2022 covers the programs of previous years.

Kolbaşı and Bulut (2020, p. 753) concluded in their study that the participant teachers had problems arising from textbooks and that the problems they experienced

were disproportionate in the distribution of topics, studies and works, not sufficient in terms of content, not suitable for the level of each student, and disproportionate level increases. Afacan and Çilden (2017, p. 381) concluded in their research that students did not have enough knowledge about the achievements of bow techniques, which is one of the most important stages of violin education, and that they were inadequate with their deficiencies in practice. However, in the context of the result of this research, it is thought that the results of this research will change with the 2022 program.

When examining the violin curricula in fine arts high schools from their establishment to the present day, it becomes evident that there has been a continuous emphasis on the development of technical and theoretical knowledge, as well as repertoire building. However, a noticeable dearth of topics focusing on enhancing musicality, interpretation, and music literacy is apparent. In fine arts high schools, music literacy holds significant importance as it aims to enhance students' abilities to comprehend, interpret, and evaluate music works. Music literacy nurtures students' profound understanding of various music disciplines and teaches them to critically analyze music pieces.

Music literacy empowers students to interpret and express their personal responses to music works and to derive meaning from them. This, in turn, helps students develop their creative thinking and expressive skills. While the technical and theoretical aspects of violin education are well covered, there is a need to further emphasize topics that foster musicality, interpretation, and music literacy.

In conclusion, in order to cultivate well-rounded musicians in fine arts high schools, it is crucial to develop an education plan that not only focuses on technical and theoretical aspects but also places a strong emphasis on enhancing musicality, interpretation, and music literacy. By incorporating comprehensive music literacy topics into the curriculum, students will be better equipped to engage with music at a deeper level and develop a more holistic approach to their musical education.

One of the aims of fine arts high schools is to help students discover and develop their artistic creativity. The educational plan to be created to train qualified individuals should provide students with a wide range of knowledge about art and provide them with knowledge and experience in different branches of art. For this reason, it is recommended that the curricula to be developed in the future be prepared in a way that students make music in the community while receiving individual instrument education, gain stage experience, develop musical communication skills, and develop their musical understanding and creativity. It is also recommended that the curricula be created by allowing the use of technological tools and software required to make music today.

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